



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

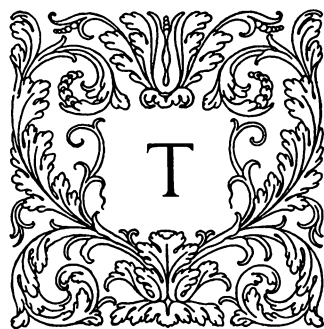
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



A LOAN EXHIBITION OF WORKS BY EARLY ENGLISH MASTERS



THE frontispiece to the present issue of *THE LOTUS* is Gainsborough's "Portrait of Miss Linley, afterward the wife of the Right Honorable Richard Brinsley Sheridan." It belongs to the collection of Mr. George W. Elkins. The portrait is one of eight canvases, which Mr. Elkins, Mr. and Mrs. Charles P. Taft, Mr. Mortimer L. Schiff and another collector, secured from Messrs. Scott and Fowles, and lately loaned to that firm for an exhibition in its galleries, of portraits of women and children painted by the great early English masters.

This picture has been called the most beautiful portrait in the world, and not without reason. For it is an exquisite painting of an exquisite woman, and, in its frame, glows like a jewel in its setting.

Miss Linley was indeed the rose of Bath, over whose fresh and dewlike beauty even a cynic like Walpole exclaimed in unstinted admiration. Too delicate to be more than evanescent, too fragile to endure, as her early death testifies, how fortunate that her refined and lovely features have been pre-

served to posterity in such a masterpiece as is this portrait.

On the canvas Gainsborough has painted an oval, and it is in this he has placed the image of this beautiful creature. Indeed, in composition, the portrait may be called an oval within an oval, the lines from the top of Miss Linley's high head-dress to the lower curve of the chin, also forming an oval that tapers away slightly toward the lower end. The lady is looking toward the right, and, with the great art that does not obtrude itself, Gainsborough guides the eye of the spectator to the right in the portrait, by allowing one of Miss Linley's long curls to fall gracefully over her right shoulder. To the left, a portion of her coiffure shows, en masse, behind her neck and brings out its exquisite lines. Her complexion is the merest breath of pink. A scarcely perceptible golden glow, sensed more than seen, spreads or, more accurately, hovers over the picture.

As Boulton says in his book on the artist who painted this portrait, there is, in all the galaxy of beauty that Gainsborough transferred to canvas, no woman who appeals to our imagination as does Elizabeth Linley, whether as maid or wife, that gracious

personality whom all her contemporaries conspired to praise, until she seems to us the very quintessence of feminine beauty and charm.

She was the daughter of a Bath musician and, herself a singer. There is the pretty figure of the shy child offering tickets from her little basket at the door of the Bath assemblies; the beautiful girl with the God-given voice of the concerts and oratorios; the romantic figure of the love-story surrendering herself absolutely to the man of her choice, Sheridan, the famous dramatist, with whom she eloped in 1773; the gracious young married woman; the beautiful young mother, with the wistful remembrance of the happier days of her young married life; and finally the untimely death, which occurred from consumption in 1792.

The consensus of praise for Mrs. Sheridan's beauty is extraordinary as is also the absence of anything but enthusiasm for the perfection of her character. All the critics or their followers, from Horace Walpole downwards, exchanged their sneers for generous praise in writing of her. The *roué*, Wilkes, thought her the "most modest, pleasing and delicate flower" he had seen; "the elegance of Mrs. Sheridan's beauty is unequalled by any I ever saw except Mrs. Crewe," says Fanny Burney, which, from a woman, is perhaps more convincing still.

Gainsborough himself has best preserved her beauty for the delight of succeeding generations. Reynolds made her the subject for his "St. Cecilia," but this preserves less of her intimate beauty of the story than either of the renderings of the same lady by

Gainsborough. For in these appears that quality of gentlemelancholy which constituted one of her greatest charms. The earliest is the picture of her at the age of sixteen, painted with her brother Tom. The second was painted shortly after her marriage, and is at Dulwich College. She stands, holding a guitar, by the side of her sister, Mrs. Tickell, who is seated. Then there is the canvas in the possession of Lord Rothschild, which Gainsborough exhibited in 1783 when Mrs. Sheridan was twenty-nine.

But it is Mr. Elkins' portrait of her that shows Elizabeth Linley, as the Bishop of Meath so beautifully described her—"the connecting link between woman and angel."

The picture was secured by the late Charles Wertheimer from Christie's. It was brought to Christie's by an elderly woman who showed it to a clerk. It had been badly neglected and the clerk wholly failing to realise that it was a canvas of value, told her it was not wanted.

As she was leaving the store she met Christie coming in. He stopped her, looked at the picture and, with the feeling that beneath the grime there might be hidden a masterpiece, asked her price. She said she had a physician's bill to pay that was worrying her, and would be satisfied with twenty-five or thirty pounds.

Honourably declining to take advantage of her ignorance of its possible value, Christie suggested her leaving it with him for public sale. As a result he sent her what must have been a fortune for her, a cheque for 10,000 guineas—the sum paid for it by Wertheimer, who a few weeks later refused

25,000 guineas for what, when cleaned, was found to be this exquisite portrait.

Mr. and Mrs. Charles P. Taft loaned to the exhibition three canvases—Romney's "Portrait of Mrs. John Johnson, née Ponsonby, of Walton House, Brampton, Cumberland;" and two Hoppners: that artist's "Portrait of the Hon. Mrs. Parkyns, afterwards Lady Ranelagh," and his "Portrait of Miss Coussmaker." Mr. Schiff loaned Reynold's "Portrait Sketch of the Lady Bamfylde." The remaining three pictures were a superb Raeburn, "Group of Three Children of the Elphinstone Family;" Hoppner's "Portrait of Lady Augusta Herbert when a Child;" and

Romney's "Portrait of Mrs. Corbet and Child."

The presence of two Romneys in this exhibition makes it appropriate to call attention to the fact that, among noteworthy literary tributes to the great English painters, is a poem to Romney by Cowper. The artist, having met Cowper at the house of their mutual friend, Hayley, executed in crayons a portrait of the poet who, on receiving it, acknowledged it in the lines that follow. Cowper notes that "it is a picture of me in crayons drawn at Eartham, in the sixty-first year of my age, and in the months of August and September, 1792."

TO GEORGE ROMNEY, ESQ.

*Romney, inspired infallibly to trace
On chart or canvas, not the form alone
And semblance, but however faintly shown
The mind's impression too on every face;*

*With strokes that time ought never to erase,
Thou hast so pencilled mine, that though I own
The subject worthless, I have never known
The artist shining with superior grace.*

*But this I mark—that symptoms none of woe
In thy incomparable work appear.
—Well; I am satisfied it should be so,
Since, on maturer thought, the cause is clear.*

*For in my likeness what sorrow could'st thou see
When I was Hayley's guest, and sat to thee?*

PORTRAIT OF MRS. CORBET AND CHILD

PAINTED BY GEORGE ROMNEY

IN Romney's portrait of Mrs. Corbet and child, Mrs. Corbet is seated on a stone bench under a tree on a terrace. She is entirely in white. Her complexion is a delicate pink and her hair light. The little girl, who stands by her and leans on her lap, also is in white with a long pink sash. The eyes of both lady and child are clear and limpid, the faces pure, and gracefully drawn. The landscape beyond the terrace is painted in tones that bring out the delicate coloring and composition of the figures. Lady and child are supposed to be Mrs. Richard Prynne Corbet and her daughter, of Acton Reynald Hall, Shrewsbury.

Purchased from the CORBET FAMILY.

Mentioned in WARD & ROBERTS' work on Romney, Vol. ii, page 33.



PORTRAIT OF MRS. JOHN JOHNSON, NÉE
PONSONBY, OF WALTON HOUSE,
BRAMPTON, CUMBERLAND

Married Nov. 30, 1756, died Jan. 15, 1792

PAINTED BY GEORGE ROMNEY

Collection of Mr. and Mrs. Charles P. Taft.

WALTON HOUSE, mentioned as the residence of the Mrs. John Johnson, of Romney's portrait, is now called Castlesteads, and her husband's portrait, it is understood, still is there. She is shown seated in landscape, most of the figure being seen against the sky. Her costume is white, but a large blue hat rests on the mass of light hair that frames the face.

Exhibited at the Berlin Exhibition, 1908.

Formerly in the collection of the late CHARLES J. WERTHEIMER.

Illustrated in WARD & ROBERTS' work on Romney.

Illustrated in ARTHUR B. CHAMBERLAIN'S work on Romney.



GROUP OF THREE CHILDREN OF THE ELPHINSTONE FAMILY

PAINTED BY SIR HENRY RAEBURN

RAEBURN'S group of three children of the Elphinstone family is understood to have made a deep impression at the Berlin exhibition. The children, charmingly posed in landscape, appear to have been on a picnic. Most conspicuous is the figure of a splendid, vigorous boy with a frank, cheerful countenance and strong pose. He stands between and slightly behind his younger brother and sister. One hand firmly grasps a heavy pike that rests on his shoulder.

Slightly in front of him, to the right stands his brother, who is striking a tambourine. The sister sits on a sloping rock, to the left. Beside her is a hamper with provisions. The children are on a height, the terrain falling rapidly away to the left. The eye at once focusses on the figures, because of the massing of the foliage behind the girl and the "tying" of the group, leaving sky and landscape to the left to exercise their legitimate value as accessories only. The two figures in front are in white. The elder boy is in dark costume and on his head is a rough Tam. The girl's hair is chestnut verging on auburn.

Exhibited at the Berlin Exhibition, 1908.

Formerly in the collection of the late CHARLES J. WERTHEIMER.



PORTRAIT OF MISS COUSSMAKER

PAINTED BY JOHN HOPPNER, R. A. IN 1788

Collection of Mr. and Mrs. Charles P. Taft.

HOPPNER'S portrait of Miss Coussmaker is in tones of white and blue, even the heavy sky being in graded depths of the latter colour. The subject shown somewhat more than half length, stands at the very front of the picture. The great charm of the canvas lies in the unobtrusive, modest, maidenly pose and bearing of the attractive young lady. Her costume is white with a blue sash, and a blue ribbon binds a profusion of light curly hair. She stands in a landscape of considerable depth and perspective.

Mentioned in MCKAY & ROBERTS' work on Hoppner, page 58, also SKIPTON'S work on Hoppner, page 64.

"To this year may be assigned the fine half-length of Miss Coussmaker still owned by her descendants, a brilliant example of Hoppner's work in this style, both as regards character and technique."

—Skipton's Life of Hoppner, page 48.



PORTRAIT OF LADY AUGUSTA HERBERT

WHEN A CHILD

PAINTED BY JOHN HOPPNER, R. A.

ONE of the most attractive portraits of a child from the easel of any painter, and, as a creator of paintings of children, placing Hoppner in a rank with Reynolds, is his portrait of Lady Augusta Herbert when a child. It is childhood—unsophisticated, natural, spontaneous. The little hands, upraised, touch the rim of the quaint black hat, as if to keep it in place. Around the ruddy, healthy little face clusters the hair. The loose, wide dress by its forward swing; the ends of the deep blue sash by their trend in the same direction; the hands to the hat and the sweep of the plume, indicate that the child has come to a stop in order to let a gust of wind, blowing up from behind her, expend itself. The landscape in which she stands is painted in deep rich colours.

Formerly in the collection of the EARL OF CARNAVON.

Formerly in the collection of the late CHARLES J. WERTHEIMER, ESQ.



PORTRAIT OF THE HON. MRS. PARKYNS,

AFTERWARDS LADY RANCLIFFE

PAINTED BY JOHN HOPPNER, R. A.

Collection of Mr. and Mrs. Charles P. Taft.

A picture painted in rich tones is Hoppner's portrait of the Hon. Mrs. Parkyns. She stands in the richly coloured landscape characteristic of Hoppner and traceable, possibly, to his German origin. The massive leafage, tree trunks and foliage, against which the figure is posed, serve to throw it into strong relief. The dress is white, a black lace shawl, with long ends, draped over the shoulders. A string of coral beads is around her neck, and on her head is a deep green bonnet.

Exhibited at Royal Academy, London, 1794.

Exhibited at the British Institution in 1817.

Engraved by C. WILKIN in 1795.

Formerly in the collection of SIR R. W. LEVINGE of Bunny Hall, Nottingham, England.

Formerly in the collection of the late CHARLES J. WERTHEIMER.



PORTRAIT SKETCH of the LADY BAMFYLDE

PAINTED BY SIR JOSHUA REYNOLDS, P. R. A.

Collection of Mortimer L. Schiff.

ALTHOUGH a portrait sketch of the Lady Bamfylde, Reynolds has worked up the face, and the head-dress and costume are amply indicated. The canvas has the great merit of first inspiration and the resulting spontaneity, which often are found in a sketch in a far greater degree than in a completely finished work.

The Lady Bamfylde was Catherine, oldest daughter of Admiral Sir John Moore-Bart. She married, in 1776, Sir Charles Warwick Bamfylde. For many years she was separated from her husband, but on his being fatally shot in April 1823, by a man named Morland, who immediately afterwards committed suicide, she went to London and nursed him. She died, at seventy-eight years of age, in 1832, at Egham, a year after her only son was created Lord Poltimore. The Bamfylde's were of an old Devon family and were possessed of the lordship of the manor of Poltimore as far back as Edward I, and an ancestor was in 1199, during King John's reign, lord of the manor of Weston Bamfylde in Somersetshire.

Exhibited in the Berlin Exhibition, 1908.

Formerly in the collection of CHARLES J. WERTHEIMER, of London, England.



